

*Title Page*

APR 21 1925 ✓

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*Chickie* ✓

*A Photoplay in 8 reels. ✓*

*By Elenore McChesin. ✓*

*Scenario by Marion Orth ✓*

*Directed by John Francis Dillon*

*Author of Photoplay First National Pictures Inc USA,*

APR 21 1925

First National Pictures, Inc.  
383 Madison Avenue, N.Y.C.

"CHICKIE"

*Saults*

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First National Pictures, Inc.....10%  
Presents  
"CHICKIE".....100%  
By Elenore Meherin.....10%  
With  
Dorothy Mackaill, Gladys Brockwell, Hobart Bosworth  
Myrtle Stedman, Olive Tell and John Bowers.....20%  
Directed by John Francis Dillon.....25%  
Produced under the Supervision of Earl Hudson.....10%  
A First National Picture.....30 to 40%

C A S T

Chickie.....Dorothy Mackaill  
Barry Dunne.....John Bowers  
Jonathan.....Hobart Bosworth  
Jennie.....Gladys Brockwell  
Jake Munson.....Paul Nicholson  
Janina.....Myrtle Stedman  
Ila Moore.....Olive Tell  
Bess Abbott.....Laura Sonderson  
Mrs. Dunne.....Louise Mackintosh

Synopsis

Reared in humbleness, Chickie Bryce wants a fling at life. She is tired pounding a typewriter for a living. Chickie dreams of winning a millionaire. And her mother encourages her.

Chickie finds her millionaire in Jake Munson to whose apartment she is taken on her first big party. Chickie finds the party too wild, and when Jake shows an inclination to be amorous, she leaves.

At the party she has met Barry Dunne, a poor law clerk in the office across from hers. Barry befriends her and takes her home, abandoning Ila Moore, the daughter of the head of his firm, who is much interested in him. Their friendship grows and before parting, they agree to spend their vacations at the same summer resort.

Chickie, impressed by Munson's wealth, accepts an invitation to dine at his apartment. Munson proposes a liaison, saying that men no longer demand an unblemished past in a woman, but Chickie refuses. They are interrupted by the visit of Barry and Ila Moore. Barry misinterprets Chickie's presence and resentfully announces that Miss Moore's father is sending him to his London office.

Chickie spends a miserable vacation until Barry, urged by forlorn desire, turns up on the last day of her stay. Absence has increased their longing for each other and in the solitude of the woods, Chickie surrenders to Barry's plea of love.

Before Barry departs for London, Munson gives a farewell dinner. Ila announces that she, too, is going to London. Chickie begs Barry not to go, knowing Ila's designs on him. Barry now means more to her than she dares tell him. His refusal results in a quarrel.

Munson asks Chickie to remain after his guests, and asks her to marry him. Reminding him of his declaration that the modern man no longer demands immaculate purity in the girl of his choice she asks him if he will accept her in that light. Munson scorns her and drives her out.

Chickie writes to Barry of her condition, but Ila intercepts the letter, destroying it, and cables back a report of their marriage. Chickie is forced to confess the true state of affairs to her parents, who, though crushed, loyally try to hide her disgrace.

Barry finds the torment of separation from Chickie unendurable, and returns to learn that she is ill and a mother. Discovering Barry's identity, Chickie's father attempts to shoot him, but Chickie intervenes. Barry averts a crisis by declaring that love has brought him back, and Chickie finds final happiness in his arms.

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APR 21 1925

Dated at Wash DC  
April 21 1925.

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Washington, D. C.

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Signed Hurst National Pictures  
(Claimant of Copyright) One

APR 27 1925

W. D. Sumner

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